



# DÉSIRÉ PÂQUE

## VIERTE SUITE

B DUR

FÜR PIANOFORTE,  
VIOLINE UND VIOLA

OP. 27

SEINEM FREUNDE HERRN JULES ROBERT



Vierte Suite  
für Pianoforte, Violine und Viola  
von  
DÉSIRÉ PÂQUE.  
Op. 27.

## I.

Allegro. ♩ = 132.

Violine.

Viola.

Pianoforte.

*p legato e semplice*

*p leggiero*

First system of musical notation, featuring a treble and bass staff with piano (p) and fortissimo (ff) dynamics, and a grand staff section with piano (p) dynamics.

Second system of musical notation, featuring a treble and bass staff with piano (p) dynamics, and a grand staff section with mezzo-forte (mf) and forte (f) dynamics.

Third system of musical notation, featuring a treble and bass staff with piano (p) dynamics, and a grand staff section with piano (p) dynamics.

Fourth system of musical notation, featuring a treble and bass staff with piano (p) dynamics, and a grand staff section with piano (p) dynamics.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four systems. The first system has a section labeled 'B' in the violin part. The second system has a section labeled 'B' in the piano part. The third system has a section labeled 'mf' in the piano part. The fourth system has a section labeled 'pizz.' in the violin part. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), and *pizz.* (pizzicato). Articulations include slurs, ties, and accents. The piano part features complex chordal textures and arpeggiated figures, while the violin part features melodic lines with various ornaments and trills.

**System 1:** Violin part begins with a section labeled **B**. Dynamics: *p*.

**System 2:** Piano part begins with a section labeled **B**. Dynamics: *p*.

**System 3:** Piano part features a section labeled *mf*. Dynamics: *mf*, *cresc.*, *f*, *p*.

**System 4:** Violin part features a section labeled *pizz.*. Dynamics: *p*.

arco  
f

arco  
f

*ff con brio*

*ff*

*ff*

*con brio*

*p*

*mf espress.*

*p*

First system of a musical score. It consists of three staves: two vocal staves at the top and a piano accompaniment at the bottom. The vocal staves begin with a piano (*p*) dynamic and a melodic line. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and a rhythmic pattern. The system includes dynamic markings *mf cresc.*, *poco a poco*, and *f*. There are also some notes above the vocal staves, possibly indicating a trill or a specific pitch.

Second system of the musical score. It continues the three-staff format. The vocal staves have a *fff* dynamic marking. The piano accompaniment features a *cresc.* marking and a *fff* dynamic. There are also markings for *m.g.* and *m.d.* (possibly *mezzo-gusto* and *mezzo-dolce*). The system ends with a piano (*p*) dynamic marking.

Third system of the musical score. The vocal staves continue with a piano (*p*) dynamic. The piano accompaniment has a *marcato* marking. The system includes a *p* dynamic marking and a *marcato* marking.

Fourth system of the musical score. The vocal staves continue with a piano (*p*) dynamic. The piano accompaniment has an *espress.* (expressive) and *agitato* (agitated) marking. The system includes a *p* dynamic marking and an *espress.* marking.

**E**  
*pp dolcissimo*

*p* *pp*

**E**  
*pp*

*p* *f* *f*

*mf* *f* *p*

**F**  
*p* *p* *p* *F*



First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and a melodic line. The lower staff is in bass clef and contains sustained chords. A *mf* (mezzo-forte) dynamic marking appears in the middle of the system.

Second system of the musical score. The upper staff continues the melodic line. The lower staff features a series of chords. Dynamics include *ff con brio* (fortissimo with vigor) and *mf*. A *cresc.* (crescendo) marking is present in the middle of the system.

Third system of the musical score. Both staves feature rapid, sixteenth-note passages. The upper staff has a melodic line, while the lower staff has a more complex, rhythmic accompaniment. The dynamic is *ff con brio*. A first ending bracket labeled "8" spans the final measures of the system.

Fourth system of the musical score. The upper staff has a melodic line with some rests. The lower staff continues with rapid sixteenth-note passages. The dynamic is *ff*. A first ending bracket labeled "8" is present in the final measures of the system.

Fifth system of the musical score, marked with a large "G" at the beginning. The upper staff has a melodic line. The lower staff features chords and some sixteenth-note passages. Dynamics include *mf espress.* (mezzo-forte, expressive) and *p* (piano).



First system of musical notation, measures 1-4. The right hand melody begins with a wavy line above the staff. Dynamics include *mf cresc.* and *ff*.

Second system of musical notation, measures 5-8. Dynamics include *ff con forza* and *p*. A fermata is present over the final measure.

Third system of musical notation, measures 9-12. Dynamics include *p grazioso* and *p*.

Fourth system of musical notation, measures 13-16. Dynamics include *p e molto cresc.*, *mf cresc.*, and *ff*.

## II.

Adagio molto.  $\text{♩} = 100.$

*p con molto espressione*

Adagio molto.  $\text{♩} = 100.$

*p*

**A** *con molto espressione*

*p*

*cresc.*

*cresc.*

**A**

*poco cresc.*

*mf*

*cresc.*

*f*

*ff*

*ff*

*slargando*

*slargando*

**B** *animato*

*animato*

**B** *animato*

*mf*

*p*

*mf*

*p*

First system of the musical score. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature has two flats (B-flat and E-flat). The tempo is not explicitly marked here, but the dynamics include *p* (piano) and *mf* (mezzo-forte). The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes.

Second system of the musical score. It continues the four-staff format. The tempo marking *quasi Allegretto.* appears above the vocal staves. Dynamics include *p* and *mf*. The piano part continues with its intricate melodic lines.

Third system of the musical score. The tempo remains *quasi Allegretto.* Dynamics include *mf* and *p grazioso* (piano, gracefully). The piano part shows a *cresc.* (crescendo) marking towards the end of the system.

Fourth system of the musical score, marked with a 'C' time signature (Crescendo). The tempo changes to *Più tranquillo.* Dynamics include *f animato* (forte, animated) and *f appassionato* (forte, passionately). The piano part features a dense, rapid sixteenth-note passage. The system concludes with a *pp* (pianissimo) dynamic.

Musical score for piano and voice, featuring complex piano textures and vocal lines with various dynamics and articulations.

**First System:**

- Voice: *pp dolce* (pianissimo, dolce)
- Piano: *senza gradazione* (without gradation), *pp dolce* (pianissimo, dolce)
- Chord: **D** (D major)

**Second System:**

- Voice: *cresc.* (crescendo)
- Piano: *poco* (poco), *a* (accelerando), *poco* (poco), *cresc.* (crescendo)

**Third System:**

- Voice: *f* (forte), *p* (piano)
- Piano: *f* (forte), *pp* (pianissimo), *p* (piano)

**Fourth System:**

- Voice: *rit. poco* (ritardando poco), *mf cantando e molto espressivo* (mezzo-forte, cantando, and molto espressivo)
- Piano: *rit. poco* (ritardando poco), *mf cantando e molto espressivo* (mezzo-forte, cantando, and molto espressivo)

**Fifth System:**

- Voice: *p* (piano), *rit. poco* (ritardando poco)
- Piano: *p* (piano), *rit. poco* (ritardando poco)

Additional markings include *2 Red.* (two redactions), *\* Red.* (redaction), and *tr* (trill).

*p cresc.* *cresc.*

*cresc. poco a poco*

*ff con tutta la forza* *fff*

*ff con tutta la forza* *fff*

*ff con tutta la forza* *fff*

*Tempo I.*

*stringendo* *rit.* *p* *Tempo I.*

*stringendo* *rit.* *p semplice*

*p* *pp*

*pp*

## III.

Allegretto scherzando e capriccioso. ♩ = 108.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff is in bass clef with the same key signature and time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. Both staves have a dynamic marking of *p* (piano).

Allegretto scherzando e capriccioso. ♩ = 108.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff is in bass clef with the same key signature and time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. Both staves have a dynamic marking of *p* (piano).

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff is in bass clef with the same key signature and time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. Both staves have a dynamic marking of *p* (piano). The system includes tempo markings: *riten.* (ritardando) and *a tempo*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff is in bass clef with the same key signature and time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. Both staves have a dynamic marking of *p* (piano). The system includes tempo markings: *rit.* (ritardando) and *a tempo*.



**A** pizz. *p*

pizz. *p*

arco *mf* arco *f*

*mf* *f* *sf*

*p* *f* *p* *f*

*pp* *f* *p* *f*

*p* *pp* *ff* *sf*

*pp* *ff* *sf*

First system, measures 1-8. Treble and bass staves. Dynamics: *p*, *rit.*

Second system, measures 9-16. Section **B** *Poco più animato.* *p scherzando*. Dynamics: *mf*, *p*, *f*, *p semplice*.

Third system, measures 17-24. Section **C** *Allegro.* *ff giocoso*. Dynamics: *p*, *f*, *ff*, *riten.*

Fourth system, measures 25-32. Section **C** *Allegro.* *ff giocoso*. Dynamics: *ff*.

*Più lento.* *Andante.* *Allegro.*

*mf* *p* *mf* *f*

*Più lento.* *Andante.* *Allegro.*

*mf* *p* *mf*

*Andante.* *a piacere* *Allegretto.*

*p* *p dolce*

*Andante.* *Allegretto.*

*mf* *p* *p*

*p*

*riten.* *riten.* *riten.*

First system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has one sharp (F#). The vocal line begins with a *pp* (pianissimo) dynamic and features several triplet markings. The piano accompaniment provides a steady rhythmic foundation with chords and moving lines in both hands.

Second system of the musical score. It continues the vocal and piano parts. The vocal line includes markings for *rit.* (ritardando), *mf* (mezzo-forte), and *cresc.* (crescendo). A large 'D' is written above the vocal staff, likely indicating a specific note or chord. The piano accompaniment also features *mf* and *cresc.* markings, with a 'D' above the treble staff.

Third system of the musical score. The tempo changes to *Più allegro.* The vocal line starts with a *f* (forte) dynamic and includes a *più f* marking. The piano accompaniment begins with a *f* dynamic and includes a *f cresc.* (forte crescendo) and a *ff* (fortissimo) section. The piano part features a series of chords and moving lines, with a 'D' above the treble staff.

Fourth system of the musical score. The tempo changes to *ff furioso* (fortissimo furioso). The vocal line and piano accompaniment both feature *ff furioso* markings. The piano part includes triplet markings and a series of chords and moving lines, with a 'D' above the treble staff.

## Adagio religioso.

*p molto legato e sostenuto*

*p molto legato e sostenuto*

Adagio religioso.

*pp molto legato e sostenuto*

This system contains the first two staves of the Adagio religioso section. The top staff is for a vocal or flute part, and the bottom staff is for a piano accompaniment. Both parts are marked *p molto legato e sostenuto*. The piano part features a series of chords and moving lines in the right and left hands.

## Allegro energico e con brio. ♩=132.

*p espressivo* *p* *f* *pp* *rit.*

This system contains the first staff of the Allegro energico e con brio section. The tempo changes to *Allegro energico e con brio. ♩=132.* The staff includes dynamic markings *p espressivo*, *p*, *f*, *pp*, and a *rit.* (ritardando) marking.

## Allegro energico e con brio. ♩=132.

*pp* *p* *f* *pp* *rit.* *ff*

This system contains the second staff of the Allegro energico e con brio section. It includes dynamic markings *pp*, *p*, *f*, *pp*, a *rit.* (ritardando) marking, and *ff* (fortissimo).

*ff* *ff*

This system contains the third and fourth staves of the Allegro energico e con brio section. Both staves feature *ff* (fortissimo) dynamics and complex rhythmic patterns.

This system contains the fifth and sixth staves of the Allegro energico e con brio section. The music continues with complex rhythmic patterns and dynamic markings.

20

ten.

ten.

ten.

ten.

8...

A

8...

A

p

f

Poco più lento.

p largamente

Poco più lento.

p

V. A. 3371.



Musical score for a piano and voice piece, page 21. The score is in B-flat major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes complex chordal textures and arpeggiated figures. Dynamics range from *pp* to *f*. The piece includes a section marked **B**.

The score is divided into five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The tempo/mood is indicated as *f largo* at the beginning.

Dynamics and markings include:
 

- f largo* (first system)
- pp* (first system, vocal and piano)
- mf largo* (second system, piano)
- p* (second system, piano)
- f* (third system, vocal)
- p* (third system, piano)
- mf* (third system, piano)
- B** (fourth system, vocal and piano)
- mp* (fourth system, vocal and piano)
- p* (fourth system, piano)
- mf* (fifth system, vocal and piano)
- p* (fifth system, piano)

This musical score is arranged in five systems, each containing a vocal line (soprano and alto) and a piano accompaniment (treble and bass staves). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system features a *marcato* marking and a *mf* dynamic. The second system includes a *p* dynamic and a *marcato* marking. The third system features a *p* dynamic and a *mf* dynamic. The fourth system includes a *p* dynamic and a *mf* dynamic. The fifth system features a *ff* dynamic and a *mf* dynamic. The score concludes with a *ff* dynamic marking.

*marcato*  
*mf*  
*p*  
*f*  
*mf*  
*marcato*  
*p*  
*mf*  
*p*  
*C*  
*p*  
*C*  
*p*  
*ff*  
*ff*  
*ff*

*un poco più largo*

*un poco più largo*

*molto rit.*

*f* *f largo* *ff*

Fuga.

Allegro.

*f*

*Allegro.*

*f*

The musical score is written for a piano and voice. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system features a vocal line and a piano accompaniment. The piano part includes a prominent bass line with a forte (f) dynamic marking. The second and third systems continue the piano accompaniment. The fourth system introduces a new vocal line. The fifth system concludes the piece with a final chord marked 'E'.

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The first two staves contain melodic lines with various ornaments and slurs. The grand staff below is empty.

Second system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The first two staves contain melodic lines with various ornaments and slurs. The grand staff below is empty.

Third system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The first two staves contain melodic lines with various ornaments and slurs. The grand staff below contains chords and is marked with dynamics: *p*, *mf*, and *f*. There are also markings for *sempre f* and *cresc.* above the first staff.

Fourth system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The first two staves contain melodic lines with various ornaments and slurs. The grand staff below contains chords and is marked with dynamics: *ff*. There are also markings for *ff* and *F* above the first staff.

ten. ten. ten. ten.

G

8...:

*fff* grandioso

*fff* grandioso

*fff* grandioso

8...:

8...:

8...:



H Animato.

*sempre animato*

*sempre animato*

**Presto.**

**Presto.**

Des: Pâque. Lüttich 1893.

V. A. 3371.

4092

# MUSIK FÜR STREICHINSTRUMENTE.

## VIOLINE.

### Violine allein.

- 948 Alard, Charakteristische Studien.  
1376 Bach, 6 Sonaten (Hermann).  
1953 — 6 Suten (Wilh. Altmann).  
1171 Campagnoli, Op. 18. Divertissements.  
1270 — 20 Etüden (Schradeck).  
2531 Carri, Spezialtonleiterstudien I.  
2532/34 — II/IV Terzen, Sexten, Oktaven.  
2885 — V. Studien in Decimen.  
2761 Cramer-Abel, 33 Etüden.  
1450 David, Violinschule (dtsh.-frz.). I. T.  
1451 — Dieselbe. II. Teil.  
1452 — Dieselbe (deutsch-engl.). I. Teil.  
1453 — Dieselbe. II. Teil.  
1167/68 — Op. 39. Dur u. Moll. 2 Hefte.  
1950 — Op. 43. Suite (Henri Petri).  
1231 — Op. 44. Zur Violinschule. Etüden für Anfänger in der 1. Lage.  
1428 — Op. 45. Zur Violinschule. Etüden.  
2012/14 — Konzert-Studien (Petri). I. Viotti. II. Rode. III. Kreutzer.  
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).  
1520 — Üb. i. Formv. Char.-Stück (1. Lage).  
2160 Fiorillo, 36 Etüden (Felice Togni).  
2222 Gaviniés, 24 Etüden (Matinées).  
470 Hering, Op. 13. Elementar-Viol.-Schule.  
2881 Hilgenberg, Op. 8. Fröhliche Musikstunden (Klavier ad lib.).  
2301 Hohmann-Schmidt, Violinschule.  
1227 Kreutzer, 19 Etüden (Schradeck).  
2196 — 42 Etüden (Capricen).  
2125 — Dieselben. Instruk. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).  
2828 Kűddö, Op. 13. 20 Exercices faciles et mélodiques.  
1559 Lehmann, Op. 20. Elem.-Violinschule.  
1584 Libon, Op. 15. 30 Capricen.  
1534/36 Mazas, Op. 36. Etüden. 3 Hefte.  
2010/11 Orchester-Studien. Eine Auswahl schwer. Stellen a. d. Werk. f. Kirche, Theater u. Konz. (Fr. Hermann). I/II.  
2051 — für II. Violine (Fr. Hermann).  
1546 Paganini, Op. 6. Konzert D (David).  
410 — 24 Capricen (David).  
1463 — 60 Etüden (David).  
2233 Rode, P., 24 Capricen (F. Togni).  
2302 — 12 Etüden (F. Togni).  
944/46 Spohr, 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.  
2047 Togni, Ausbildung d. linken Hand (d.-e.). Heft I. Die I. u. II. Lage.  
2048 — Heft II. Die III. bis letzte Lage.  
2049 — Heft III. Die Verbindung d. Lag.  
377 Violinkonzerte neuerer Meister: Beethoven, David, Ernst, Lipinski, Mendelssohn, Paganini (David).

### 2 Violinen.

- 1935 Bériot, Op. 57. 3 Duos. (R. Hofmann).  
1936 — Op. 87. 12 kleine Elem.-Duos (,).  
1297 Bruni, Op. 34. 6 Violin-Duos.  
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).  
1511/12 — 101 leichte progr. Stücke. 2 Bde.  
1231 David, Op. 44. Zur Violinschule. Etüden f. Anfänger in der 1. Lage.  
1428 — Op. 45. Zur Violinschule. Etüden mit Benutzung d. höheren Lagen.  
1962/63 — 60 Duette. Ein Anhang zu jeder Violinschule (Schmidt). I/II.  
1520 — Übungen (Charakterstücke).  
1526/28 Mazas, Op. 38. Duette. 3 Hefte.  
1537/1515 Pleyel, Op. 8. 48. je 6 Duette.  
996/1145 Spohr, Op. 39 und 67, je 3 Duette.  
944/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.  
1032/34 Unsre Lieblinge, Die schönsten Melodien. 1. Lage. (David). 4 Bde.

### Violine und Klavier.

- 1483 Aus alten Zeiten. (Wehrle).  
483 Bach, 6 Sonaten (Hermann).  
919/21 — 3 Violin-Konzerte Am., E. D.  
9 — 6 Violin-Sonaten (Schumann).  
989/94 — Dieselben einzeln: Nr. 1—6.  
1335/36 — Chaconne (Schumann Mendelssohn).  
474 — 6 Sonaten f. Pedal-Klavier (David).  
2427/28 — 6 Flöten-Sonaten I. II.  
1246/47 Beethoven, Sämtl. Sonaten. 2 Bde.  
1326 — Dieselben. Wohlif. Ausg. in 1 Bde.  
2304 — Op. 8. Serenade, D dur.  
1132 — Op. 17. Horn-Sonate F (David).  
939 — Op. 20. Septett.  
1172 — Op. 40 u. 50. Romanzen (David).  
1249 — Op. 61. Konzert D (David).  
37 — Sämtl. Cello-Sonaten u. Variat. (David).  
37a — Sämtl. Cello-Sonaten (David).  
37b — Sämtl. Cello-Variationen.  
1248 — Variationen u. Rondos.  
2762/64 Bériot, Airs variés Op. 2, 7, 12.  
1847 — Air varié Op. 15.  
2765/67 — Airs variés Op. 42, 67, 79.  
1846/1856 — Konzerte Nr. 1, 2.  
2768/70 — Konzerte Nr. 3, 4, 5.  
1979 — Konzert Nr. 6.  
2771/72 — Konzerte Nr. 7, 8.

## Violine und Klavier.

- 1857/2773 Bériot, Konzerte Nr. 9, 10.  
1848 — Op. 77. 10 kleine Vortragsstücke.  
1849 — Op. 100. Ballettszene.  
1980 — 12 Mélodies italiennes.  
3091 Bossi, Op. 99. 4 Stücke in Sutenform.  
2212 Bruch, Op. 26. Konzert, G moll.  
2331 Carri, Op. 8. Elfentanz (Terzenetude).  
2507 Chausson, Ernest, Op. 25. Poème.  
1200 Chopin, Op. 65. Sonate Gm. (David).  
91 — 8 Walzer (David).  
2457 Chopin-Wilhelmj, Notturmo D dur.  
3005 Corelli, Folies d'Espagne.  
1972 David, Op. 5. Der kleine Tambour.  
1940/41 — Op. 14, 17. Konzerte Nr. 2, 3.  
2404 — Op. 23. Konzert Nr. 4. E dur.  
1931/32 — Op. 30. Bunte Reihe. 2 Hefte.  
3006 — Op. 35. Konzert Nr. 5. D moll.  
1167/68 — Op. 39. Dur u. Moll. Etüden usw. in allen Tonarten. Violinst. 2 Hefte.  
1169/70 — — Pianobegl. 2 Hefte.  
4046 — Op. 39 Nr. 6. Am Springquell.  
1260 — Konzertst. Op. 6, 11, 15, 16, 18, 21.  
415 — Salonstücke Op. 24, 25, 28, 36.  
— siehe auch Hohe Schule und Vorstud.  
1028 Dletel, 12 kleine Lieder ohne Worte.  
1603 Ernst, Op. 18. Karneval v. Venedig.  
1230 — Op. 22. Ungarische Melodien.  
1382 — Op. 23. Konzert Fis m. (David).  
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.  
1026 Förster, Mus. Bilderbuch f. d. Jugend Op. 9.  
1025 Franke, Fürs Haus. 9 Char.-St. Op. 63.  
1362 Gade, Op. 6. Sonate Nr. 1 A dur.  
1427 — Op. 21. Sonate Nr. 2 D m.  
2274 — Op. 56. Konzert D moll (A. Orth).  
2243 — Op. 59. Sonate Nr. 3. B dur.  
1477 Gavotta-Album (Hermann).  
750 Grieg, Op. 13. Sonate G.  
2245/46 Händel, 6 Sonaten (Gevaert-Colyns) I, II.  
2539 — Sonate A dur (David).  
2200 Hauptmann, Op. 10. 3 Sonatinen.  
120 — Haydn, Sämtliche Sonaten (Dörfel).  
2891/92 — Violin-Konzerte C dur, G dur.  
1590 Hering, Op. 14. 16 leichte Musikstücke.  
2881 Hilgenberg, Op. 8. Fröhliche Musikstunden.  
1992/93 Hohe Schule. (David). I/II.  
2518 Joachim, Jos., Op. 2. Drei Stücke.  
2510 — Op. 2 Nr. 1. Romanze, B dur.  
374.567 Klass. u. Modernes. Sammlung ausgew. Stücke (Hermann). 4 Bde.  
1425/1914 — 2187 Kreutzer, Konz. Nr. 14 (David-Petri).  
2902 — Konzert Nr. 13. D dur.  
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.  
2886 Kűddö, Op. 14. Souvenir d'une fête.  
3008 Leclair, Sarabande und Tambourin.  
1333 Lipinski, Op. 21. Militär-Konzert D.  
1240 Lortzing, Album. Stücke a. s. Opern.  
2056 Lumbye, Traumbilder. Phantasie.  
2059 Lyrische Stücke (Hrsg. v. Fr. Hermann).  
2308/09 Mendelssohn, Symphonie Nr. 3, 4.  
3009 — Op. 4. Sonate F moll.  
186 — Op. 64. Violinkonzert (David).  
2316 — Hochzeitsmarsch u. Kriegsmarsch.  
169 — Sämtl. 11 Ouvertüren (Hermann).  
2599 — 5 berühmte Ouvertüren.  
2578 Merikanto-Burmester, Valse lente.  
1783/1797 Mollque, Op. 10, 21. Konzerte Nr. 3, 5.  
621 Mozart, 6 Konzerte.  
2431/32 — Konzert B Nr. 1, D Nr. 2.  
2242/2199 — Konzert G Nr. 3, D Nr. 4.  
1301/02 — Konzert A Nr. 5, Es Nr. 6.  
2403 — Konzert Nr. 7. (Neu aufgefunden).  
3010 — Serenade (Kleine Nachtmusik).  
220 — 18 Sonaten (David).  
2868 — Adagio, E dur (Hermann).  
2255 Ondricek, Fr., Op. 21. Rhapsodie bohème.  
1383 Paganini, Op. 6. Konzert D (David).  
2458 — Op. 7. Konzert Nr. 2. H moll.  
2935 — Op. 8. Hexentanz (David).  
1545 — Op. 10. Karneval (David).  
1544 — Op. 11. Moto Perpetuo (David).  
1934 — Capriccios u. Variationen (Singer).  
2183 Pleyel, J., Op. 48. 6 leichte Duette.  
2305 Reinecke, Vorspiel-Entr'act a. Manfred.  
455/56 Ritter, Transkriptionen I/II.  
2190 Rode, Konzert Nr. 4. A dur.  
2846 — Konzert Nr. 6. B dur.  
2848 — Konzert Nr. 8. E moll.  
2854 — Konzert Nr. 11 D dur.  
933.957 Rubinstein, Sonaten. Op. 19, 49.  
907a — Op. 18. Violoncell-Sonate D dur.  
2858 Scharwenka, Ph., Op. 110. Sonate H moll.  
2594 Scharwenka, X., Op. 2. Sonate D m.  
1401 Schubert, Op. 137. 3 Sonatinen. Instr. A.  
2146 — Konzertstück D dur.  
3023 — Symphonie H moll (Unvollendete).  
546 Schumann, Sämtliche Duos.  
758 — Op. 9. Karneval (Hüllweck).  
759 — Op. 15. Kinderszenen (Hüllweck).  
833 — Op. 38. Symphonie Nr. 1, B.  
995 — Op. 61. Symphonie Nr. 2, C.  
842 — Op. 70. Adagio und Allegro.  
843 — Op. 73. Phantasiestücke.  
847 — Op. 94. 3 Romanzen.  
1153 — Op. 97. Symphonie Nr. 3, Es.  
848 — Op. 102. 5 Stücke im Volkston.

## Violine und Klavier.

- 844 Schumann, Op. 105. Sonate A m.  
846 — Op. 113. Märchenbilder. 4 Stücke.  
834 — Op. 120. Symphonie Nr. 4, D m.  
845 — Op. 121. Sonate D m.  
761 — Op. 130. Kinderball.  
3024 — Op. 131. Phantasie, C dur.  
475 — Lyrisches und Romantisches.  
2283 Sibelius, Jean, Op. 44. Valse triste.  
3000 Sinding, Op. 99. Sonate D moll.  
2126 Singelee, Op. 56. Pastorale Phantasie.  
2127 — Op. 123. Lohengrin-Phantasie.  
1948 Sinigaglia, Op. 20. Konzert A.  
2317 — Op. 26. Rapsodia piemontese.  
2416 Sjögren, E., Op. 47. Sonate Nr. 4. H moll.  
1977/1138 Spohr, Konzert Nr. 1 (Petri), 2 (Sitt).  
1974/1137 — — Nr. 3 (Petri), 6 (Sitt).  
1138/39 — — Nr. 7, 8. Gesangszone (Sitt).  
1143/44 — — Nr. 9, 11 (Sitt).  
2774 — — Nr. 12 (Sitt).  
3078 Suppé, Berühmte Ouvertüren.  
1983 Tanzweisen (R. Scholz).  
2520 Tartini-Becker, Teufelstrillersonate.  
2797 Thomassin, Impromptu Op. 64.  
2798 — Violin-Sonate E moll Op. 72.  
4026 Tschalkowsky, Op. 35. Konzert.  
2794 — Album.  
1029/31 Unsre Lieblinge. Die schönst. Melodien. Leicht v. Carl Reinecke. 4 Bde.  
3064 Veracini, Konzert-Sonate, Emoll.  
3079 Vieuxtemps, Op. 6. Air varié.  
3080 — Op. 15. Les Arpèges.  
1478 Viotti, Konzert Nr. 22, A m.  
376 Vorstudien zur hohen Schule. (David).  
2469 Wagner, Faust-Ouvertüre.  
2799 — Album a. Lohengrin.  
1519 — Lohengrin-Potpourri (Hermann).  
2332 — Lohengrin-Vorspiel.  
1027 — 10 Melodien a. Lohengrin (leicht).  
3081 Weber, Sonaten.  
2214 Weingartner, Op. 42 Nr. 1. Sonate D dur.  
2215 — Op. 42 Nr. 2. Sonate Fis moll.  
3100 Ysaye, Op. 11. Lointain passé. Mazurka.  
564 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner).  
2471 Reinecke, Vorspiel a. Manfred.

### Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner).  
2471 Reinecke, Vorspiel a. Manfred.

### 2 Violinen und Klavier.

- 2377 Bach, Konzert D moll.  
1793 Mofat, Ausgew. Stücke ber. Meister.  
2183 Pleyel, J., Op. 48. 6 leichte Duette.

## VIOLA.

- 417 Bruni, 20 Studien (Hermann).  
419 Campagnoli, 30 Capricen.  
2054 Gaviniés, 24 Violinettiden (Spitzner).  
1591 Hermann, Op. 18. Konzert-Studien.  
1987 Orchesterstudien (Fr. Hermann).

### Viola und Klavier.

- 1668 Beethoven, Op. 17. Horn-Sonate.  
1669 — Violoncell-Sonaten. (Naumann).  
1476/1488 Gade, Violin-Sonaten. Op. 6, 21.  
2239 Haydn, Violon.-Konz. D dur.  
803 Joachim, Hebräische Melodien.  
956 Rubinstein, Op. 49. Sonate F m.  
846 Schumann, Op. 113. Märchenbilder.  
2284 Sibelius, Jean, Op. 44. Valse triste.  
1691 Wagner, Potpourri a. Lohengrin.

## VIOLONCELL.

### Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).  
1275/76 Dotzauer, Op. 47, 54. Übungen.  
1277 — Op. 35. Übungen.  
1278/79 — Op. 70, 158. Übungen.  
1577/1274 — Op. 107, 120. Übungen.  
2967 — Op. 155. Violoncell-Schule.  
2369 Dupont, 21 Etüden (J. Klengel).  
2969 Flitzhagen, Op. 28. Techn. Studien.  
1851 Grützmann, Elite-Etüden alt. Meister.  
2225 Kammermusik-Studien (Grützmann).  
1939 Klengel, Techn. Stud. d. a. Tonart. I. Teil.  
2041 — Technische Studien. II. Teil.  
2151/2217 — Techn. Stud. III. u. IV. Teil.  
1491 Kreutzer, 22 Violin-Etüden.  
2279 Lee, S., Op. 57. 12 Etüden.  
1969 Nöck, Das erste Jahr des j. Cellisten.  
2108/9 Orchest.-Studien (Grützmann) I/II.  
1624/25 Salter, Kammermusik-Studien. I/II.  
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumen-aufsatz).  
2306 Schröder, Op. 39. Triller u. Staccato.

## Violoncell und Klavier.

- 1562/64 Arien und Gesänge aus Opern und Oratorien (Roth). 3 Bände.  
2426 Bach, 3 Sonaten (J. Klengel).  
1244 Beethoven, Sämtliche Sonaten.  
38 — Sämtliche Violinsonaten (Grützmann).  
1245 — Sämtliche Variationen.  
1133 — Op. 17. Horn-Sonate F. (Grützmann).  
1232 — Op. 40 u. 50. Romanzen (Grützmann).  
1199 Chopin, Op. 3. Introdukt. u. Polonaise.  
1201 — Op. 65. Sonate G m.  
87/88 — Mazurkas, Nottornos (Davidoff).  
90 — Walzer. (Davidoff).  
2939 Flitzhagen, Op. 8. Resignation.  
2963 — Op. 29. Drei kleine Stücke.  
1510/1575 Gade, Violin-Sonaten Op. 6, 21.  
2827 Goltermann, Op. 14. Konzert Nr. 1. A moll.  
2499 Händel, Sonate G moll (Bearb. v. Lindner).  
2500 — Sonate D moll (Bearb. v. Lindner).  
2501 — Sonate B dur (Bearb. v. Lindner).  
482 Haydn, Violin-Sonaten (Grützmann).  
2238 — Konzert D dur (F. A. Gevaert).  
2915 Klengel, Op. 1. Suite E moll.  
2290 — Op. 4. Konzert Nr. 1. A moll.  
2938 — Op. 7. Konzertino C dur.  
2345 — Op. 9. Notturmo, D dur.  
2240 — Op. 10. Konzertstück D moll.  
2541 — Op. 13. Gavotte, D moll.  
2348 — Op. 19. Variationen, Amoll.  
2519 — Op. 32. Sarabande.  
2573 — Op. 26. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.  
2574 — — Heft II. Wiegenlied.  
2575 — — Heft III. Barcarole. Scherzino.  
2227/29 — Op. 44. Sechs Stücke. I. Romanze. Alter Tanz. II. Wiegenlied. Mazurka. III. Gavotte. Savoyard.  
2776 — Kadenz u. Schluß z. Volkmann Op. 33.  
2971 Kühnel, Sonate, Adur (Bennat).  
2844 Liszt, Consolations (J. de Swert).  
378 Lyrische Stücke f. Konzert u. Salon (Grimm).  
1411/12 — Dieselben in 2 Abteilungen.  
2968 Mendelssohn, 2 Sonaten und Variationen.  
1800 Mollque, Op. 45. Konz., D. (Grützmann).  
221a/b Mozart, Violin-Sonaten. I/II.  
2430 Nicodé, J. L., Op. 23. Sonate H moll.  
2808 Pfitzner, H., Op. 1. Sonate, Fis moll.  
2479 Reuss, Aug., Barcarole.  
907.934 Rubinstein, Sonaten Op. 13, 39.  
1388 — Op. 49. Sonate F m.  
1572/73 Russ, Lieder u. Romanz. (Salter). 2 Bde.  
2418 Schubert, Arpeggione-Sonate (Muller).  
760 Schumann, Op. 15. Kinderszenen.  
2508 — Op. 15. Nr. 7. Träumerei.  
842 — Op. 70. Adagio und Allegro.  
843 — Op. 73. Phantasiestücke.  
848 — Op. 102. 5 Stücke im Volkston.  
1509 — Op. 121. Violin-Sonate Nr. 2.  
1888 — Op. 129. Konz. Am. (J. Klengel).  
1354 — Lyrisches u. Romant. (Hüllweck).  
2285 Sibelius, Jean, Op. 44. Valse triste.  
2792 Tschalkowsky, Album.  
1035/37 Unsre Lieblinge. Die schönst. Melodien. Leicht. (Jul. Klengel). I/III.  
2321 Volkmann, Rob., Op. 7. Romanze, E dur.  
2776 Volkmann-Klengel, Kadenz u. Schluß zum Violoncellkonzert Op. 33.  
2505 Wagner, Album a. Lohengrin.  
1633 — Potpourri a. Lohengrin.

### Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).

### 2 Violoncelle.

- 1345/49 Dotzauer, Op. 52, 58, 63, 156, 159. Übungen.  
2916 Klengel, Op. 22. Suite D moll.  
2359/62 Lee, S., Op. 36—39 je 3 Duos.  
559 — Ecole du Violoncelliste.  
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.

### 2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.  
2367 Klengel, Op. 45. Konzert E moll.  
2368 Romberg, B., Op. 72. Konzertino A dur (Klengel).

## KONTRABASS.

- 1937/38 Laska, Op. 50. Kontrabaßschule I/II.  
1639 Teuchert, Praktische Studien.  
1460 Wolff, Praktische Studien.